

jim leftwich, visual poems 2021

Wednesday, December 1, 2021

foothand 12.01.2021



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yes, a hundred years ago, two hundred years ago 12...

would your favorite teacher like it?
12.10.2021

who are you imitating now? 12.10.2021

that's not what I was trained to do
12.10.2021

that's not what I expected 12.10.2021

predictably unpredictable, adolescent
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Sunday 12.06.2021

Golden 12.06.2021

Sienna 12.06.2021

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sslIT ith A. 12.06.2021

Uit in me 12.06.2021

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Listening to TISM | Tom Rainey / Ingrid Laubrock ...

Listening to Nicole Mitchell's Black Earth Ensemble...

Listening to Kamasi Washington "The Message" from...

Listening to Darius Jones, Love In Outer Space, f...

Listening to Mary Halvorson's Code Girl - "Last..."

Listening to Ben Vida with Yarn/Wire & Nina Dante...

Listening to Amirtha Kidambi's Elder Ones "Decolo..."

Listening to Ambrose Akinmusire, Yessss, from on ...

Add Blazing Moat Buddha 12.02.2021

catbook 12.02.2021

catcord 12.02.2021

catmap 12.02.2021

catplate 12.02.2021

catwater 12.02.2021



at 12/01/2021 04:28:00 PM



Labels: 2021, emprentes, emptier signified, inkblots, jim leftwich, ongoing research, pareidolia, regardless of what you think, sub-semic particles

footfeet 12.01.2021
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 footfinger 12.01.2021
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 A3mazmmu 12.01.2021
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jim leftwich

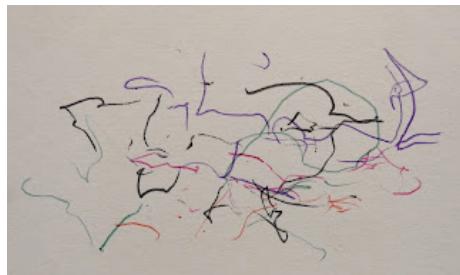
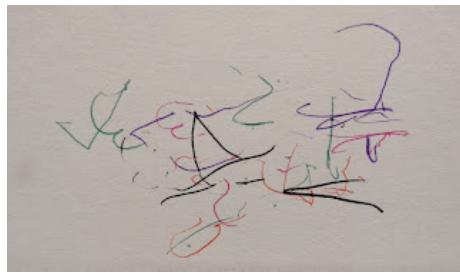
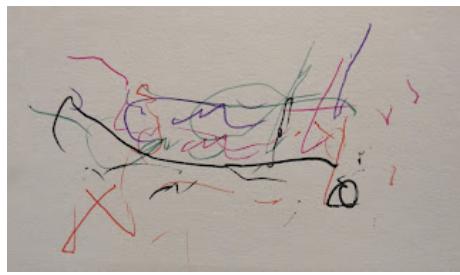
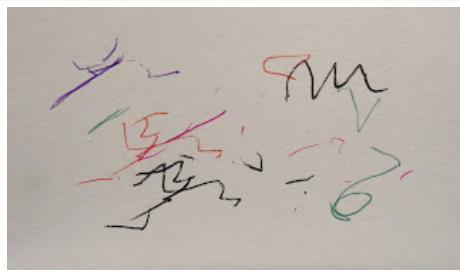
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 1948 1950 1955 1963
 1964 1965 1967 1978
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 poetics Aldous Huxley
 alembic Allen Ginsberg
 alphabet scars
 Ambrose Akinmusire
 American haiku Amina
 Claudine Myers
 Amirtha Kidambi Andre
 Breton Anthropocene
 apophenia archaic
 revival architectures
 arrangements
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 Barthes Ben Vida with
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 blotch blurs Bob Dylan
 Buddhist Junk captain
camera captain
 beefheart catastrophe
 poetics Cecil Taylor

A3mazmmu 12.01.2021



at 12/01/2021 03:23:00 PM



Labels: 2021, asemic writing, jim leftwich, ongoing research, post-alphabetical, post-neoasemic doodling, post-penmanship, spirit writing, visual writing

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Cezanne Charles Olson
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realities chromatic
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Levertov derangement
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everyday life
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experiential found
frenetic romanticism
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gestural & letteral
gestural
photography gnosis
handprints handwriting
mutations handwriting
variations Hannah Höch
Hannah Weiner Henri
Michaux holograph
Howl imagining language
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map Marion Brown
Mary Halvorson's Code
Girl memories NCV
neoasemic Nicole
Mitchell no commercial
value oceanic poetics
Okkyung Lee
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research ordinary
mind organic form
outsider art pansemic
pareidolia participatory
economics pensemic
petroglyphs Philip
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pictographs play poem
collage poetry political
poetry polysemic

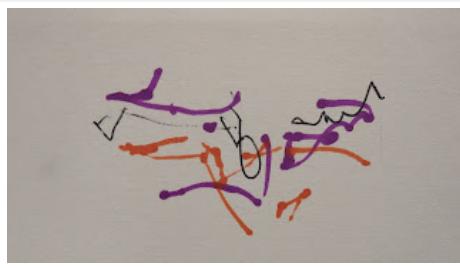
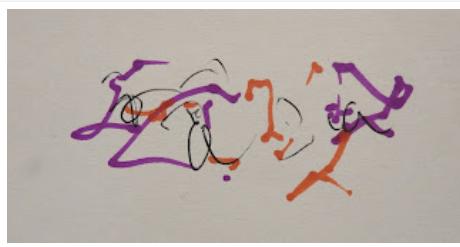


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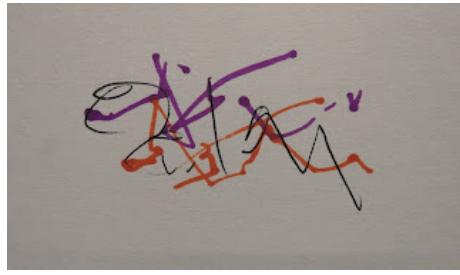
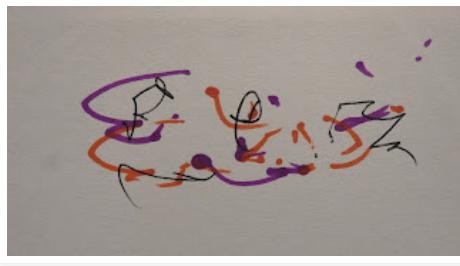
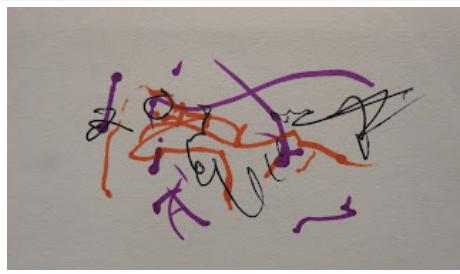


Labels: 2021, collage, cut-ups, jim leftwich, magickal absurdities, ongoing research, writing against itself

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polysemous
 polysemous selflessness
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 lesssenseness
 senseless shadows
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 smears smudges
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 squiggles stamp dance
 stamps stencilworks
 sub-semic particles
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 subsemic Sun Ra
 surrealism syncretic
 tafonic tape transfer
 tear-ups
textimagepoem that's
 not what they meant The
 October Revolution In
 Jazz The October
 Revolution In Poetry
 things rescued from
 eternal non-existence
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 Ingrid Laubrock / Sylvie
 Courvoisier / Mark
 Feldman trashpo
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 vernacular mind vispo
 visual poems
 visual poetry
 visual writing what
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 wild form William Blake
 William Carlos Williams
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oll sio BE 12.02.2021





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a thundering ear ago, two hungry ears ego eyes, yes, an egg



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